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predicate causes the predicate to assume the inflected form ; whereas from Dr. Rodeffer's closer scrutiny it follows that "the nature of the intervening word, or words, is the all-important factor."

Dr. Von Staden's dissertation contains 109 pages, but shows nothing like the wide research and nice discrimination exemplified in Dr. Rodeffer's study. He enumerates the sixteenth century works, prose and verse, that have formed the material of his study, and proceeds to give in statistical form his results for the first person singular (pp. 13-33), the second person singular (pp. 34-42), and the third person singular (pp. 43-89). He then glances at the endings of the present plural indicative (pp. 90-107), but, strange to say, makes no note of *-s* or *-th* plurals, recording only whether the *e* of the predicate is syncopated (*put*) or non-syncopated (*make*). This omission occasions an inevitable "Anhang" (pp. 108-109), in which the author admits that he found many *th* and *s* plurals in the works read ; but how many we are not told.

Dr. Von Staden's tabulations show that, in poetry, *th* in the third singular indicative was finally ousted by *s* because *s* furnished a ready rime with the noun plurals in *s*. Thus Skelton uses only *th* for his third singular in prose ; and in poetry, provided the predicate is not the rime word, 90 per cent. of his third singular predicates end in *th* ; but when the predicates are the rime words, 80 per cent. of them end in *s*.

The author sums up as follows : "Der Unterschied zwischen der *th*- und *s*- Endung, besonders in der ersten Hälfte des 16. Jhrdts., liegt in der Schriftgattung, denn *eth* wird im allgemeinen fast ausschliesslich in der Prosa verwandt, während die *es*- Endung zuerst in der Poesie vorkommt und sich hier verallgemeinert. . . . Aus der Poesie ist sie dann in die Prosa übertreten."

The weakness of Dr. Von Staden's dissertation is that no bibliography is given, no mention made of previous investigations of the same problem, and that his results had already been worked out and established. Had he turned to Hoelper's *Die englische Schriftsprache in Tottel's Miscellany* (1557) und in *Tottel's Ausgabe von Brooke's Romeus und Juliet* (1562), (Strassburg, 1894), he would have found (p. 57) "dass sich die *s*-

Flexion der 3. Pers. Sgl. Präsens zunächst den Dichtern empfahl, weil sie dem Reimbedürfnis zahllose Substantive mit pluralem *s* zur Verfügung stellte, und dass sie durch den poetischen Gebrauch im Laufe eines Jahrhunderts eingebürgert wurde, bis sich ihr die Prosaschriftsteller anschlossen."

I cannot see that Dr. Von Staden has added anything to the subject. His dissertation belongs to the class that may be called mildly confirmatory.

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### ITALIAN LITERATURE.

*The Italian Renaissance in England* : Studies, by LEWIS EINSTEIN. New York : Columbia University Press, 1902.

Of no other country which played a part in that great intellectual and artistic movement which had its beginnings in Italy in the fourteenth century, could the story be told with any completeness in a volume of the same proportions as that which Mr. Einstein has devoted to a study of the Renaissance in England, the country in which it was developed latest, and where certain phases of the movement may be dismissed with a few words. Mr. Einstein shows a wide acquaintance with the literature of his subject, and has been the first to make use of a number of manuscript sources. But at times details need to be added to his narration ; certain of his conclusions are misleading, and he does not seem to have made use of most important contributions on two or three of the topics he discusses.

The first chapter deals with the humanistic movement. Due emphasis is laid on the important part taken in its beginnings by Humphrey Duke of Gloucester, by his patronage of Italian scholars and his gifts of books to Oxford.<sup>1</sup> But he should not have given without comment (p. 5) Vespasiano da Bisticci's statement in regard to the dedication of Leonardo Bruni's translation of the

<sup>1</sup> For a bibliography upon Humphrey's gifts to Oxford see *Twentieth Report of the Cambridge Dante Society*, p. 34 n.

*Politics*.<sup>2</sup> And a fuller and more accurate account of the negotiations between Humphrey and Pietro Candido Decembrio in regard to the latter's dedication of his Latin translation of Plato's *Republic* (p. 5), had been given already by Macray,<sup>3</sup> and the whole correspondence has been published since the appearance of Mr. Einstein's book.<sup>4</sup> But why is the fac-simile of the first page of the work reproduced from a Munich manuscript, when the original is to be found at the British Museum in *Harleian* 1705? And one must have doubts of the paleographical training of one who reads "Archbishop of Milan" into the words of the text in the fac-simile "bajocensis episcopus"—the Bishop of Bayeux, Zano da Castiglione, whose relations with Humphrey were of an intimate nature.<sup>5</sup> He has failed to note the dedication to Humphrey of a version of Plutarch's *Life of Marius*, by one Antonius Pacinus, and the *Libellum de Nobilitate* of Pietro del Monte is a philosophic dialogue and not a drama (p. 181), to judge from the prologue which has been published.<sup>6</sup>

The cosmopolitanism of the scholastic age in which English students flocked to the continental universities, seems to have met with sudden destruction at the end of the fourteenth century. While in the mediæval period large bodies of Englishmen were to be found at the centers of learning in Italy—Mr. Einstein's few instances (p. 14) might be multiplied—those who went there in the first century of the Renaissance were exceptional and few in numbers. Whether humanistic interests attracted students such as Friar David and the monk John, who were in Padua in the last decade of the fourteenth century,<sup>7</sup> as well as those of somewhat later date mentioned by the author, must remain a mooted point until lists of English students at Italian universities have been published, which are at least as complete as those that have appeared of German students.<sup>8</sup> Osbern

Bokenam—not Bowkenham—was at least twice in Italy, but the statement that he stayed five years in Venice (p. 15) is due to a misunderstanding of a passage in his works.<sup>9</sup> Of the libraries presented at the beginning of the fifteenth century, to the Carmelite convent by Thomas Walden,<sup>10</sup> and to Norwich Cathedral by Cardinal Easton,<sup>11</sup> no catalogues are extant, upon which to base a judgment of the books selected by the donors, who had filled important ecclesiastical positions in Italy.

With the scanty material on hand our author has sketched the scholastic careers of some of the most prominent members of the first generation of English humanistic students—Grey, Tiptoft, Free—who went for study to Italy "the great limbique of working brains" as Howell called it at a later date.<sup>12</sup> But he has not failed to note that this group of Oxford men has only an individual interest, as they contributed nothing in person to the community of English learning. He has omitted to mention that the statement in a letter written some years after the death of Tiptoft, relative to his legacy to Oxford (p. 26), seems to confirm Hearne's correction<sup>13</sup> of Leland's assertion to the contrary.<sup>14</sup> Mention should also have been made of the same nobleman's gift of books to Cambridge.<sup>15</sup> The career of the second generation of English scholars—Linacre, Grocyn, and Croke—who on their return from Italy introduced the New Learning into the University circles of Oxford and Cambridge, has for the most part only a personal interest on account of their connection with the Pre-Reformation movement. It may be noted that it was in 1485, and not in 1488 (p. 31) that Linacre accompanied William Selling<sup>16</sup> on the latter's embassy to Rome, and that it was in London, and not at Oxford, that More heard

<sup>9</sup> *Legenden*, ed. Horstmann, Prol. vv. 108, 159-160.

<sup>10</sup> Leland, *Script. Brit.*, p. 439.

<sup>11</sup> Rymer, *Foedera*, VIII, p. 501.

<sup>12</sup> *Forraine Travell*, ed. Arber, p. 41.

<sup>13</sup> *Collections*, III, p. 211.

<sup>14</sup> *Script. Brit.*, p. 478.

<sup>15</sup> *Publ. of Cambridge Hist. Soc., Luard Memor. Series*, vol. I, pp. xvii, 84.

<sup>16</sup> As he always signed himself, and not Celling as he is called in the *Dict. of Nat. Biog.*, nor yet Tilley, as a reviewer of Mr. Einstein's book insists. (Cf. *Hist. Mss. Com.*, IX, p. 116; *Christ Church Letters*, p. xxvi; *Calendar of Patent Rolls*, 1476-85, p. 318.)

<sup>2</sup> Cf. A. Hortis, *Studj sulle opere latine del Boccaccio*, p. 644 n. <sup>3</sup> *Bibliographica*, I, p. 325.

<sup>4</sup> *Eng. Hist. Rev.* XIX, 509 ff.

<sup>5</sup> Cf. e. g. Beckynton, *Correspondence*, p. cvii.

<sup>6</sup> *Eng. Hist. Rev.* X, p. 101.

<sup>7</sup> Lydgate, *Temple of Glass*, ed. Schick, p. xc; F. Gasquet, *Old English Bible*, p. 32 n.

<sup>8</sup> W. Falckenheimer, in *Sammlung bibliothekswissenschaftlicher Arbeiten*, xv, pp. 34-6.

him lecture.<sup>17</sup> Bishop Tunstall should be more than mentioned by name, both for his generous gifts to Cambridge, as well as being the author of the *De Arte Supputandi*, the first mathematical book written and published in England, which was based on the advanced Italian methods.<sup>18</sup>

When the author states that Erasmus "went to Oxford because he thought it no longer necessary to go to Italy for Classical learning which could then be better obtained in England than anywhere else" (p. 44), he exaggerates a literal interpretation of certain flattering phrases in the Dutch scholar's letters. If, in writing to one of his English patrons in 1488-1489, he stated that he only wished to go to Italy for the sake of having been there,<sup>19</sup> it is noticeable that he only accepted a position to teach Greek in Cambridge, after he had studied under the Italian humanists. Granted the fact that St. Paul's was the first English school in which Greek was made a part of the curriculum, a study of the old Grammar Schools does not confirm the tradition, accepted without question by our author, of the superiority of Colet's foundation. And a comparison of its course with that of other new foundations, such as that of Wolsey at Ipswich, is much to its disadvantage, with its preference for scholastic methods, and its careful avoidance of the best Classical texts.<sup>20</sup>

If, as Mr. Einstein states, through the efforts of a few scholars "the New Learning of the Italian renaissance had been transplanted to England" (p. 50), to judge from the results it did not take very deep roots. In other ways than political, England has stood in splendid isolation. For almost two centuries after the time of the early humanistic students, her scholars neither kept in touch with the active intellectual movement on the continent, nor contributed any book on a Classical subject which gained a European reputation.<sup>21</sup> In the early part of the seventeenth century it was difficult to find men with sufficient

knowledge of Greek to fill the University chairs;<sup>22</sup> and it was only at the end of the same century that there appeared an English scholar—Bentley—who could be ranked among those of first magnitude. The history of her press tells the same story. "A single oration of Cicero and the plays of Terence were the only Latin Classics printed in England during the fifteenth century. No Greek Classic appeared until 1543; and several of the great Greek Classics did not find an English printer until the second half of the seventeenth century."<sup>23</sup>

And it is well to note that the humanistic movement in England was as limited in its sphere as in its duration. There was no Poliziano or Landino, who in writing his native tongue, refined it by applying the tricks of style learned in writing Latin, modeled after the best Classical authors. But it would have been worth while to note the protests of Sir John Cheke and the rhetorician, Wilson, against the Latinists, who larded their English with new-fangled phrases.<sup>24</sup> Not even the initiative of that later literary movement—the imitation of the vernacular poets—was given by the group of humanists, whatever suggestion of a connection between the two movements may be made by Mr. Einstein (p. 320). For the lack of interest, or even contempt, of the great humanists of Italy of the fifteenth and sixteenth centuries for the vernacular literature of their country, showed its results in the collections of manuscripts made by English students who had been under their instruction. One finds there copies of Petrarch's<sup>25</sup> Latin treatises and letters, and of Boccaccio's encyclopædic works, but no signs of the *Canzone* or *Decamerone*.<sup>26</sup>

If the English students who went to the Italian

<sup>22</sup> Mullinger, *University of Cambridge*, II, pp. 389, n. 2; 420. Cf. W. C. Hazlitt, *Schools, School Books*, etc., pp. 105, 147, 241; Ascham, *Works*, ed. Giles, I, pp. 25-6.

<sup>23</sup> A. W. Pollard, *Trans. of the Bibliog. Soc.*, III, p. 196.

<sup>24</sup> Cf. W. Raleigh, *Hoby's Courtier*, p. xlii.

<sup>25</sup> The statement that "a copy of Petrarch's poems found its way to the library of Peterhouse as early as 1426" (p. 54), should be corrected to "a copy of Petrarch's *Letters*, etc."

<sup>26</sup> Cf. Leland, *Collectanea*, IV, p. 61; *Hist. Mss. Com.*, II, p. 131; *Collectanea*, Oxford, II, pp. 317 ff.

<sup>17</sup> *Eng. Hist. Rev.* XVIII, p. 514.

<sup>18</sup> A. de Morgan, *Arithmetical Books*, pp. xv, xxi, 13; M. Cantor, *Gesch. der Mathematik*<sup>2</sup>, II, 475.

<sup>19</sup> *Epist.*, XIV.

<sup>20</sup> A. F. Leach, *English Schools at the Reformation*, p. 107.

<sup>21</sup> Cf. M. Pattison, *Casaubon*, p. 262.

universities for instruction in the humanities were few in numbers, there was a large body who went there for that more general education, which the mere incitement of seeing new places, people and customs gives. It is of this class that Mr. Einstein treats in his chapter on the courtier. Up to a century later than the period covered by this study, every well educated Englishman included Italy in his "grand tour." It was through this class of dilettantes that a knowledge of the Italian language came to be reckoned as one of the necessary accomplishments in the higher circles of society; whose clear and bold Italian style of calligraphy, at first a mark of distinction became the standard English hand by the end of the seventeenth century.<sup>27</sup> This class alone found interest in the Elizabethan translations of the Italian hand-books on horsemanship and fencing, which in the next generation were displaced by translations from the French. A reference to Saviolo's *The booke of honour and Armes*, published in 1589,<sup>28</sup> shows the danger of such a general statement as that in which Mr. Einstein says that the *Practise* (1594-5) of the same author "was probably the first in the English language ever written by an Italian" (75). He has also failed to note the allusions to the *Practise* in *Romeo and Juliet*, II, iv, 20-37 and *Love's Labor's Lost*, I, ii, 184 ff., Dekker's reference to the author,<sup>29</sup> and Bacon's allusion to "French and Italian pamphlets, which handle the doctrine of *Duels*."<sup>30</sup>

Four editions of Hoby's translation of the *Corregiano* and a Latin version, within fifty years, show the continued popularity of the best of the Italian books of courtesy. It, and not the *Galateo* of Della Casa, is the book most "typical of the Italian influence in the Renaissance in refining European manners" (p. 81). The statement that "it was from Italy that there came the first protest against the uncouthness which had been handed down almost as a tradition of social life from the Dark Ages, not only in England but in France" (p. 82), is very far away from the truth. Very numerous are the treatises of cour-

tesy in Old French and in Middle English literature; and they were among the most popular publications of the early English press (Cf. p. 108). It was because the *Galateo* was only one of many of the same kind, that a single edition of Peterson's translation met all the demands of the Elizabethan public. The first edition of Pettie's version of Guazzo's *Conversations*, published in 1581, is unknown to Mr. Einstein, and he has not noted Lord Herbert of Cherbury's tribute in his *Autobiography* to this same class of books. Mention should have been made of Fleming's *Panoplie of Epistles* (1576) which is much fuller than Fulwood's manual of letter-writing.

Again, Mr. Einstein is wrong in stating that the "conception of gentlemanliness by personal effort" was "new," having its origin in Italy in the time of the Renaissance, whence it found its way to England (p. 67). Chaucer's quotation from Boëthius "That he is gentil that doth gentil deedes,"<sup>31</sup> expresses a sentiment found in every period of Mediæval literature. The dependence of English military books of the time upon Italian models (p. 95) may be emphasized by the statement of a high authority that the progress of naval tactics in English warfare was delayed through the influence of Italian technical treatises.<sup>32</sup> But of the Italian engineers noted by Mr. Einstein, Jerome came from Trevigi, and not from "Treviso" or "Trevisi," and Savorgano's first name was Mario and not Marco. In the text Mr. Einstein speaks of the books of Tartaglia and Lucar as of separate works, published at different times. In the bibliography, however, he has only noted Lucar's translation of a part of Tartaglia's work, which was published in the same volume as his own treatment on gunnery. He should also have noted the edition of the original Italian work, published in 1546, and dedicated to Henry VIII. The introduction and popularity of Italian methods of book-keeping would have been worth mentioning at this point.<sup>33</sup> The description of Hollyband's *Italian Schoolmaster* (pp. 101-102) applies to other editions of the work, but not to the first of 1575, in which the *Novella* comes first. An early example of

<sup>27</sup> A. F. Pollard, *Henry VIII*, p. 15; E. F. Strange, *Bibliographica*, III, p. 186.

<sup>28</sup> Arber, *Transcripts*, II, p. 537.

<sup>29</sup> *Works*, Huth Library, II, p. 120.

<sup>30</sup> *Works*, ed. Spedding, XI, p. 400.

<sup>31</sup> *Cant. Tales*, D. 1168.

<sup>32</sup> J. Corbet, *Drake*, I, p. 142.

<sup>33</sup> Cf. de Morgan, *Arithmetical Books*, pp. 28, 30, 56.

the interest in Italian is Sir Humphrey Gibert's proposal to have it taught in his model academy.<sup>84</sup>

Of the more material importations from Italy there should be added to those mentioned forks,<sup>85</sup> Venetian glassware<sup>86</sup> and tooth-picks.<sup>87</sup> Complaints about the Italian luxuries that were brought into England are already found in the *Libel of English Policy*, which was written as early as 1436.<sup>88</sup> And it must be noted that French, and not Italian fashions were the models of Englishmen in their dress, English travelers comparing the simplicity of Italian fashions with those of England to the latter's disadvantage.<sup>89</sup>

In his chapter, entitled "The Traveller," Mr. Einstein speaks of Guylforde's account of his trip to the Holy Land, taken in 1506, as containing the first recorded description of Italy by an Englishman. Wey's account, however, dates back to 1458, the *Information for Pilgrims*, printed by Wynkyn de Worde to 1496 at the latest, and an account in verse to about the same date.<sup>40</sup> He has also failed to note that Torkington's account of Venice along with other episodes were pilfered from Guylforde, and the English publications of the list of Stations in Rome should not have been left unmentioned (cf. p. 373). Of later travelers no use has been made of Borde, Coryat, Lithgow and Fynes Moryson. Mr. Einstein has been the first to make considerable use of the manuscript diary of Hoby—since printed—a good presentation of the life abroad of young gentlemen of family. The author has noted the interest of this class in Roman antiquities, and in the customs of contemporary Italy, its small appreciation for the progress of the fine arts, but he has failed to call attention to the omission, noted by Macaulay, in Addison's *Travels in Italy*, of any reference to scenes of historical or literary interest in Mediæval Italy. Inigo Jones's notes upon Italian

architecture in his copy of Palladio,<sup>41</sup> and Hoby's mention of Michael Angelo's tomb of Julius II,<sup>42</sup> are worth noting. The assertion of Thomas in regard to English Colleges with their "mean men's children set to school in hope to live upon hired learning"—a strong contrast to the Italian universities, whose students were nearly all of noble birth—is not due to any prejudice (p. 120), but a statement in regard to the condition of English education in that period, which is verified by a mass of evidence.<sup>43</sup>

Under the title of "The Italian Danger," Mr. Einstein has collected a number of references in Elizabethan writers to the moral degeneracy of Italy in that time, and the consequent warning to young travelers to avoid that country. He would have done well to have shown the truth of these charges by a reference to contemporary writers in other countries on the same subject, and he has unmentioned a number of interesting English allusions, such as Harrison's warning of the danger of sending doctors for study to Italy, the home of poisons,<sup>44</sup> and Wotton's reference to Florence as a "paradise inhabited with devils,"<sup>45</sup> one of many instances of the English retort to the Italian proverb in regard to England.<sup>46</sup> But the home of Galileo, of Redi and of Paolo Sarpi had stronger attractions for intelligent Englishmen of the seventeenth century than Mr. Einstein supposes (pp. 175-176), and Venice then still remained the book mart, and news center of the Occident, as it had been since the invention of printing.<sup>47</sup>

In the chapter "The Italians in England," Mr. Einstein has discussed under different heads, the position of Italians in England as churchmen, courtiers, artists and travelers. Harrison in his description of Elizabethan England, commented on the great number of Italians who had held

<sup>84</sup> *Queene Elizabethes Achademy*, ed. Furnivall, p. 7; c. 1570.

<sup>85</sup> Coryat, *Crudities*, 1611, p. 90; Jonson, *Devil is an Ass*, v, iii.

<sup>86</sup> Coryat, p. 247; Harrison's *Descriptions*, I, 147; Jonson, *Fox*, iv, 1.

<sup>87</sup> F. J. Furnivall, *Babes' Book*, p. 252; *Fox* II, 1.

<sup>88</sup> Wright, *Political Songs*, II, 172.

<sup>89</sup> Coryat, p. 259; Borde, *Introduction*, pp. 178, 181, 188.

<sup>40</sup> Borde, *op. cit.*, pp. 17, 182, 220.

<sup>41</sup> Cunningham, *Life of I. Jones*, p. 16.

<sup>42</sup> *Diary*, p. 24.

<sup>43</sup> Cf. F. J. Furnivall, *Babes' Book*, pp. xxvi ff.; Starkey's *Dialogue*, pp. 186-7; Parlin, *Description des Royaumes d'Angleterre*, 1775, p. 12.

<sup>44</sup> *Description*, I, p. 81.

<sup>45</sup> *Reliquiae*, p. 673.

<sup>46</sup> Cf. p. 226; Borde, p. 118; Harrison, II, p. 132.

<sup>47</sup> *N. Ferrar's Life*, ed. Mayor, p. 360; R. Garnett, *Bibliographica*, III, p. 41; Taunton, *English Jesuits*, p. 238.

English benefices in the past, and especially noted the fact that five Italian bishops had succeeded each other in the see of Worcester.<sup>48</sup> Mr. Einstein should not have satisfied himself with citing the later of these statements without citing his authority, when by a study of Le Neve's *Fasti*, and various diocesan histories, he would have been able to present a striking picture of the extent and influence of this evil practice. It would have been well to give an account of the many riots which took place throughout England on account of the aggressions of the Papal collectors. To call Vicarius "Vicario" and to refer to Tirabosch as an authority (p. 179), shows neither an intimate acquaintance with the history of English universities, nor a careful reading of his Italian authority. It may not be amiss to note that an indulgence issued by Giovanni Gigli (p. 181) was among Caxton's first publications. If Ubaldini was not a dependant of Elizabeth (p. 190), why was he given a pension of forty marks?<sup>49</sup> No Italian artist of any importance came to England, where the great German and Flemish painters met with so much favor. A study of the wanderings of the masterpieces of Italian art does not confirm Haydicke's eulogistic remarks in regard to the collecting of Italian pictures in his time by English collectors (p. 206). And the statement of Peachem in his *Complete Gentleman*, that he could only find copies of Vasari's *Vite* in the libraries of Inigo Jones and another gentleman, shows how little intelligent interest English people of that time took in Italian art.

One swallow does not make a summer, nor did the translation of a few of the works of the leaders of the Italian Reformation, some of whom had a brief residence in England, have the least appreciable influence on the movement in England, as Mr. Einstein seems to think (p. 207). What was of more consequence was the use made of Dante, Petrarch, Marsiglio of Padua and Laurentius Valla by controversial writers, commencing with Fox. The *Benefit of Christ's Death* was long ago shown to be written, not by Aonio Paleario (p. 212), but by Benedetto of Mantua.

The account of Italian travelers in England is a useful supplement to the account given in Rye's

*England as Seen by Foreigners*, to which Mr. Einstein should have referred for analogues. But he has omitted to make use of a number of accessible documents both in print and in manuscript.<sup>50</sup>

One can not attempt to criticise the chapter on "The Italian Merchant in England," when it was written without the use of Cunningham's *Industrial History of England*, and *Aliens in England*, Ashley's *Economic History*, Peruzzi's and Schanz's commercial histories, and Ashley's and Doren's histories of the woolen industry.

Again, the chapter on "Italian Political Ideas in England" is very unsatisfactory. If the author had been better acquainted with the Mediæval theory of state, he would not have so emphasized certain conceptions as new and peculiarly Italian. The fact that the few writers whom he cites as in favor of the absolutism of the monarchy, were all connected in some way with Italy, proves nothing. Starkey and Sir Thomas Smith had both studied in the Italian universities, but no such absolutist doctrines are to be found either in the *Dialogue* or the *De republica Anglorum*, with which important books Mr. Einstein seems to be quite unacquainted (cf. p. 307). And yet the second of these books contains a *locus classicus* upon the sovereignty of the Parliament over the king. Mention is incidentally made of the attempt to introduce Roman law into England, but the author does not seem to be acquainted with the history of its fortunes in England; its early introduction into the Oxford schools; the attacks of Wyclif and Roger Bacon; the large number of English law students in the Italian universities at the time of the Renaissance; the attempts and final failure to make it part of the English law. Nor can the author substantiate his statement that the influence of Italian political philosophy "provided the theoretical foundation for the doctrine of the divine right of kings" (p. 296).

The last chapter Mr. Einstein has devoted to "The Italian Influence in English Poetry," after all the most important part of his thesis, and that for which he is least prepared on account of his limited readings in English literature. The statements "Gower and Lydgate and later the Scotch Chaucerians, although familiar with a few of the

<sup>48</sup> *Description*, I, pp. 15, 48.

<sup>49</sup> Cunningham, *Court Revels*, pp. 23, 140.

<sup>50</sup> Cf. *Quarterly Rev.*, vol. CII; *Hist. Mss. Com.* II, pp. 45-6; III, pp. 234-6; 290; IX, p. 362.

Italian writers, failed to appreciate their true spirit. Petrarch they regarded as a scholar, Boccaccio as a teacher" (p. 317), are vague generalities, written without a knowledge of the actual facts. All these English writers were equally ignorant of the Italian language. In translating at second-hand, Boccaccio's *De Casibus Virorum Illustrium*, Lydgate caught some of the enthusiasm of the author for his masters, Dante and Petrarch; that Dante was a poet was known to Gower; but not even the tradition of a name is found in the works of the Scotch poets. Boccaccio's *De Genealogia Deorum* was the only work of an Italian humanist known to Gower and Lyndesay, which was used by them, as by Lydgate and Gawain Douglas, as a manual of Classical mythology. To write that "neither Stephen Hawes nor Skelton ever really felt the spirit of the Renaissance" shows a lack of acquaintance with at least one of these authors. Hawes was thoroughly Mediæval in every way, but Skelton, the translator of Poggio's Latin version of Diodorus Siculus, who was eulogized for his learning by Caxton, Erasmus and Pico da Mirandola, was the best representative of the New Learning in England in his time, albeit like other humanists he was not interested in Italian vernacular literature. Giovanni da Serravalle made a Latin prose version of the *Divina Commedia*, besides writing a commentary on it (p. 317 n). As Leland made the same comparison of Dante and Petrarch with Chaucer, as with Wyatt,<sup>51</sup> the emphasis laid upon the latter comparison is hardly to the point (p. 320). Mr. Einstein speaks of Surrey's use of the *terza rima* as an innovation (p. 329), although he elsewhere refers to Wyatt's earlier attempts (pp. 351, 353). In some respects the treatment of the Italian influence on the Elizabethan sonnet is fuller than the handling of the same subject in Lee's *Shakespeare*, but some details, noted there, have been omitted, and the author has not added a number of important allusions like Hall's to those who,

"filch whole pages at a clap for need  
From honest Petrarch, clad in English weed."  
*Satires*, vi, 1.

Seven, if not eight, of Giordano Bruno's books

<sup>51</sup> *Collectanea*, v, p. 141.

were printed in London,<sup>52</sup> of which only two are cited (pp. 346, 395). But that Shakespeare was not acquainted with the works of the Italian philosopher has been shown clearly in an article<sup>53</sup> cited by the author to substantiate his statement of the poet's possible knowledge of Bruno's philosophy (p. 371). The account and bibliography of Italian music in England needs to be corrected by Steele's monograph on early English musical printers.<sup>54</sup> Tofte's and Harrington's translations of Ariosto's *Satires* should have been mentioned in the discussion of that *genre* of poetry (352-4). The *Areopagus* (p. 357) has been discussed more fully elsewhere, unbeknown to the author.<sup>55</sup> The statement is made that "many" of the translations of the Italian *novelle* "were ordered to be burnt" in 1599, whereas the truth is that not a single one of this class of books is to be found in the list of books condemned by the ecclesiastical authorities at that time<sup>56</sup>; and the revocation in 1620 of the license for printing the first complete translation of the *Decamerone* seems to have been only a temporary arrangement.<sup>57</sup> The treatment of the Drama merely shows an almost total ignorance on the part of the author of the Elizabethan drama and Shakespeareana. Gascoigne's translation of Ariosto's *Suppositi* is mentioned (p. 366), but not as one of the sources of the *Taming of the Shrew*. Contrary to the latest results of Shakespearean scholarship, Mr. Einstein is inclined to believe that the poet was in Italy, citing *Othello* and the *Merchant of Venice* as the plays in which "he showed undeniable knowledge of Italy" (p. 369). That there is good evidence of a pre-Shakespearean *Merchant*, and that a pre-*Othello* has been postulated seems to be unknown to the author.

But, with all its faults, the book is the most important contribution yet made to the subject it deals with. An attempt to cover the whole field, it makes a great advance over earlier contributions, which are studies of the sources of certain works or literary *genres*, and a bibliography of

<sup>52</sup> R. C. Christie, *Essays*, p. 333.

<sup>53</sup> *Shak. Jahrbuch*, xxvi, pp. 257 ff.

<sup>54</sup> Cf. F. I. Carpenter, *Journ. of Eng. and Germ. Phil.*, ii, pp. 323 ff.

<sup>55</sup> J. B. Fletcher, *Jour. of Eng. and Germ. Phil.*, ii, pp. 429 ff.

<sup>56</sup> Arber's *Transcripts*, iii, p. 677-8.

<sup>57</sup> Arber, iii, p. 311.



translations from the Italian, based on second- and third-hand authorities. With the necessary additions and corrections, in a second edition, the usefulness of the book would be much enhanced, and could be cited as the standard authority.

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## CORRESPONDENCE.

### NOTE ON *Bartholomew Fair*.

*To the Editors of Mod. Lang. Notes.*

SIRS:—My attention has just been accidentally called to Dr. Alden's note (M. L. N., xviii, 128) on the passage in *Bartholomew Fair*, Act V, Sc. iii, where the puppets are charged with being "an abomination; for the male among you, put on the apparel of the female, and the female of the male." Dr. Alden is doubtless right in referring to Deuteronomy, xxii, 5, as the ultimate inspiration of Busy's attack, and in declaring that Puritan attacks upon the stage up to the date of this play contain no mention of women actors in men's parts. But Puritan attacks upon the abuses of the time had long charged women in general with wearing men's apparel. This fact, and the Biblical passage, and the desire for a balanced sentence, are doubtless responsible for the form of Busy's attack. See Stubbes, *Anatomy of Abuses* (ed. Furnivall), p. 73:—

"The Women also there [in Anglia] have dublets & Ierkins, as men haue heer, buttoned vp the brest, and made with wings, welts, and pinions on the shoulder points, as mans apparel is for all the world; & though this be a kinde of attire appropriate onely to man, yet they blush not to wear it; and if they could as wel chaunge their sex, & put on the kinde of man, as they can weare apparel assigned onely to man, I think they would as verely become men indeed, as now they degenerat from godly, sober women, in wearing this wanton lewd kinde of attire, proper onely to man.

It is written in the 22 of *Deuteronomie*, that what man so euer weareth womans apparel is accursed, and what woman weareth mans apparel is accursed also. Now, whether they be within the bands and lymits of that curse, let them see

to it them selues. Our Apparell was giuen vs as a signe distinctiue to discern betwixt sex and sex, & therefore one to weare the Apparel of another sex is to participate with the same, and to adulterate the veritie of his owne kinde. Wherefore these Women may not improperly be called *Her-maphroditi*, that is, Monsters of bothe kindes, half women, half men."

Equally severe and better known is the *Epilogus* of Gascoigne's *Steel Glas*.

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### JONSON'S *Volpone*.

*To the Editors of Mod. Lang. Notes.*

SIRS:—In *Modern Philology*, II, 289 f., Mr. Joseph Q. Adams, Jr., has published an article on "The Sources of Ben Jonson's *Volpone*," referring them to some of Lucian's *Dialogues of the Dead*. A note to the Rev. Thomas Francklin's translation of Lucian (vol. I, p. 237, *Dialogue III.*) should have been inserted in this article, which note reads as follows:

'The practice of legacy-hunting hath been a fruitful and inexhaustible object of ridicule and satire amongst wits, both ancient and modern, from the days of Lucian to those of Ben Jonson, who has, perhaps, treated it more fully and comprehensively than any of them: the plan of his excellent comedy of *Volpone* seems to have been taken from this dialogue.'

Thomas Francklin's translation of Lucian was printed in London in the year 1781.

A subsequent but less recondite reference to Lucian as the source of the plot is to be found in Thomas Davies' *Dramatic Miscellanies* (ed. 1785, vol. II, p. 97):

'The Fable of *Volpone* is chosen with judgement, and is founded upon avarice and luxury. The paying obsequious and constant courtship to childless rich people, with a view to obtain from them bountiful legacies in return, has been a practice of all times, and in all nations. There is in Lucian, the father of true ridicule, an admirable dialogue, on this subject, between Pluto and Mercury. An old man of ninety is assiduously courted by several young fellows, who, in hopes of being his heirs, perform the lowest and meanest offices to him. Pluto orders Mercury to carry off these